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by him upon the same subject. Speaking of the inadequacy of modern Christianity, he compares our "mild and manageable form of fever" to that "which consumed St. Paul, and wrung from him the agonized cry, 'Wretched man that I am, who shall deliver me from the body of this death'" (page 156). It is the very mildness of our religious fever or fervour which Mr. Peile shows to be the whole trouble with "Christian Civilization."

In addition to the filtered and feeble Christianity of the day we are shown still deeper trouble, in that as a result of it the present point of view of the so-called civilized world is utterly subversive to the ideals of Christ. Whereas, the poverty that needs pity is spiritual poverty, we have come to think that the most pitiable condition into which a man can fall is material poverty. Resulting from this, gold has become our criterion of everything, and our bowels of mercy have been infected until a typhoid has set in, and our good deeds are no longer good deeds, but rather are mistaken and dangerous. It is with trenchant clearness that Mr. Peile exposes this (see pages 107 ff) 'devaluation,' and we only hope that the theme will be taken up in similar spirit and preached broadcast.

So far as solutions to the problems are concerned, our author shows great vision in not prophesying. The whole trouble with the social question is that men, the men competent to deal with it, are busied with prophesying for the future, and fail to realize that it is to-day that we need to do something, rather than plan something for to-morrow.

A. R. GRAY.

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#### ENGLISH POETRY

ENGLISH POETRY (1170-1892). Selected and edited by John Matthews Manly, Ph.D. Ginn & Company.

Almost every teacher of English finds it difficult to arouse in the average college freshman or college sophomore a genuine and abiding interest in poetry, or to create in him an honest appreciation and enjoyment of the best literature. Most of the text-books recently edited for classes in English literature are prepared by specialists solely from the scholar's point of view, and

are too often burdened with a mass of critical apparatus enough to spoil the appetite of the most voracious reader at the very outset. It is a pleasure, then, to find a scholar who is sufficiently bold to strike out in a new path, and who publishes a comprehensive collection of English poems from 1170 to 1892, omitting long introductory remarks and learned annotations.

"The idea and plan of the present volume," says the editor in his preface (p. iv), "originated ten years ago, when Professor Bronson, Professor Dodge and I were engaged in giving an introductory course in English literature to a class of one hundred and forty freshmen and sophomores in Brown University. We found that we secured the best results by having the students read as widely as their time permitted and then discussing freely with them such points as seemed vital to the interest or the significance of the literature read. We proceeded on the theory that literary productions are vital, organic wholes, and that they must be treated as such to produce the effects intended by their authors. Special beauties of detail were noted and enjoyed, but were subordinated to the main meaning and beauty, unless, indeed, as sometimes occurred, the significance of the piece we were reading lay in the beauty of its details, in the nature of its ornamentation, rather than in the meaning or form as a whole. Questions of structure and relations of parts were discussed, but with a view primarily to the main theme. Lectures on the authors were given, but the greater part of each lecture was devoted to trying to show what the author meant by his work, what he wished to say, what was significant or interesting in his special way of saying it, and why it was or was not of permanent value. Dates and facts and groups of names were given and required to be learned, but not without an attempt to express their significance in such terms of human experience as had actuality for the students themselves.

"That the interest and intelligent co-operation of every member of the class were gained by this method, I will not pretend; but I can testify that I have never seen better results from any class or a larger proportion of interested and intelligent listeners in any audience."

Such a plan of teaching required a very large range of reading

material, and so the editor decided to "collect into a single volume all the pieces of non-dramatic poetry that any teacher would likely care to have at hand from which to make his own selections. . . . I hope it will be of service to teachers who believe, with me, that the love of reading and the habit of it are best awakened by treating pieces of literature as living, organic wholes and by subordinating all other considerations to this during the student's first introduction to the study of literature. It may also be useful to that large group of teachers who believe, as I do, that however small may be the number of poems that time permits one to read with his class, they should be chosen by the teacher himself with special reference to the taste and mental development of the pupils he actually has to deal with in each class."

With such comprehensive scope, the collection is naturally very large, and the book is rather bulky, covering nearly six hundred pages and measuring  $6\frac{1}{2} \times 8\frac{3}{4} \times 1\frac{3}{8}$ . The Introduction, comprising only about twenty pages (pp. xxvii-xxviii), contains brief, critical estimates of the authors and poems. The editing of the different texts is done with care and accuracy. Though the apparently endless mass of material, the necessarily small type, and the double columns of print are not likely to prove altogether attractive to the student at first sight, many teachers should find the volume exceedingly useful on the reference shelf, and those who are ready to adopt or have adopted Professor Manly's excellent method of instruction, will find the collection almost indispensable in the class-room.

JOHN M. MCBRYDE, JR.